

December 4, 1974

Memo

To: Mr. Sickman and Marc Wilson

From: Lois (C.A.T.)

Subject: Thus far in the Coordinating Office ---

I have begun the process of setting up my filing system and am waiting on the cabinets. We could use about three typing chairs up here as I am afraid the regular chairs, although very comfortable, will tear the rugs what with the constant moving about. Schooley's have two types of chairs available for rent. On one style the rental per month for all three chairs would be \$9.42, on the second style " " " " " " " " " " \$11.88.

The desks are grand and I have some supplies in now for starting up.

Jean Drotts and I will begin to confirm as many scheduling dates as possible from requests already in hand which you and June have answered. I have a tentative draft of a letter which I would appreciate your going over for approval. I thought if there were no objections, that where possible it might be better to do some more corresponding with these people now and send out more complete data later when this is ready. This does make for a little doubling up of mailing initially, but I don't think this will be a costly item and it will start the work flow at a less intense level. If this is satisfactory with you let me know.

Spoke briefly with Pat Pryor and Jo Sanditz of Education Department Monday, Dec. 3 regarding some of the things we will try to help with in this office, and I have heard some of their thoughts --

- A. They need information as soon as possible on areas being closed off to regular adult and school tours prior to the C.A.T. show. They have tours scheduled through March and some of these may have to be rescheduled or cancelled if a particular area is not available. In relation to this they would like to know what galleries will be rehung, relocated or discontinued temporarily.
- B. Jo and Pat also want to know in what way docents and the Education Dept. can cooperate with Curatorial and other areas in regard to C.A.T. show.
- C. If any rooms in the Education Department are being possibly considered for C.A.T. Staff etc. (Chinese travelling staff), it would be helpful for them to know this as soon as possible in the event some of their art classes are scheduled in that area.

I also had an opportunity to talk with Virginia O'Brien to find out what she might need in the way of information from me. She just wants to know of any groups requesting luncheon services. She suggested we meet weekly to double-check any requests she might have against my list. She is tentatively considering the serving of box lunches in Rozzelle Court or other acceptable area to augment the services in the Coffee Lounge

continued -

Page 2

December 4, 1974

Memo

To: Mr. Sickman and Marc Wilson

Kathy Taggart plans to supply this office with a list of groups and individuals with whom they want us to be aware and we in turn will try to do the same for the S.O.F. office.

Will plan (hopefully) to get out a general weekly memo to all departments on pertinent information from this office if this is satisfactory with you and the Programs Coordinator. Each department or individual would be responsible for gleaning the information they need and putting same on their calendar. I will have a master calendar for group scheduling and lectures (mailings, if applicable and going through this office) and plan to furnish you and Marc with copies of these master calendars .

Everyone is anticipating a general Gallery briefing on the C.A.T. show

P.S. Just had a super offer from Betty Jones (Mrs. T. Reid Jones). The Philharmonic Association has developed a Tour Service with all the accompanying guides and literature on things to do and see in the Metropolitan area. They would like to furnish us with brochures etc. to be added in our mailings. And if the Gallery were willing, be designated as the Official Tour Service for the Chinese Exhibition. If other Tour Services were interested in offering their facilities, they could be routed through the Philharmonic. They are all set up to handle this type of activity and it would certainly eliminate a lot of problems. What do you think. Betty is working in Sales and Rental Gallery today, but would be happy to talk with you about this at any convenient time.

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The Chinese Exhibition

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The Exhibition of Archaeological Finds of the People's Republic of China

The Royal Ontario Museum
August 8th — November 16th, 1974

January 3, 1975

Mrs. Lois Stock, Project Secretary
Chinese Archaeological Treasures
William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Art
4525 Oak Street
Kansas City, Missouri 64111
U.S.A.

Dear Mrs. Stock:

In reply to your letter of December 23, 1974, our total attendance of paid admissions was 434,000, of which 158,500 were children and senior citizens, 251,500 were adult general admission and 24,000 were advance bookings which included almost all group bookings.

The postcards do have "printed in England" on them. Does this mean they will automatically receive special dispensation?

Mr. Wilson asked about the \$10 visual teaching aid which we prepared for schools. First of all we had the backing of the Provincial Education Department who notified all schools of the arrangements we were making for classes and that the aid was available. This was done so far in advance that we did not have an opportunity to test the reaction of the Chinese Group, however, they later criticised some of the information we prepared, in particular, the chronology and the maps (boundaries). Incidentally the teachers resented very much having to pay for anything and we did not sell anything like the number of teaching aids that we expected to, and in fact, broke up the sets, selling the catalogues and slide wallets separately.

If there is anything further I can answer I will do my best.

Very Good Luck with your show.

Yours sincerely,

Helen Downie

Mrs. Hugh R. Downie
Exhibition Manager

THE EXHIBITION OF ARCHAEOLOGICAL FINDS
OF THE PEOPLE'S REPUBLIC OF CHINA

Since the establishment of the People's Republic of China on October 1, 1949, reports of archaeological finds published in Chinese periodicals have added immeasurably to scholarly understanding of China's long history. Now 385 choice objects, only a fraction of the material excavated during the past twenty-five years, have been sent abroad by the Chinese government. For the first time, Westerners are able to view some of the most extraordinary cultural objects ever seen outside China. They include ceramics, bronzes, calligraphy, sculpture, gold and silver utensils, jade and wood carvings, and textiles. Dramatizing China's unbroken history, the objects in the exhibition span an awesomely long period -- from paleolithic times (c.600,000 B.C.) to the Yuan dynasty (A.D. 1271-1368).

Ceramics dating from the late neolithic period (c. 4,000 B.C.) to the Yuan dynasty provide a thread of continuity throughout the exhibition and further enhance our understanding of the achievements of Chinese potters through the centuries. Viewers will understandably be impressed by the enigmatic designs on the late neolithic pottery from Panpo and by the proto-porcelain glazed urn dating from the Shang dynasty (c. 16th-11th century B.C.). Equally unusual is the Sui dynasty (A.D. 581-618) pilgrim flask decorated with musicians and dancing figures. The white wares and celadons, those porcelains decorated with underglaze blue, to mention but a few, provide a tantalizing glimpse of a ceramic tradition that has no equal in the entire world.

Among the most exciting pieces in the exhibition are the bronze ritual vessels (16th-11th century B.C.) found at the site of an ancient Shang city in modern Chengchow, Honan province. Those bronzes are representative of the earliest types that have thus far been unearthed in China. Their simple

shapes and unassertive decoration belie their importance, for the Chengchow bronzes were the precursors of the impressive, architectonically conceived vessels from Anyang, the site of a later Shang capital.

Excavations in the People's Republic of China have also brought to light bronze vessels from widely dispersed geographic locations. One noteworthy aspect of the exhibition is that visitors have a unique opportunity to compare archaeologically attested bronzes produced in a number of local foundries situated outside the Shang and Chou capitals and representative of many different regional styles.

The jade funerary suit from the tomb of Tou Wan, consort of Liu Sheng, Prince Ching, reveals the sumptuousness of burial customs of the feudal lords of the Western Han dynasty. Although descriptions of such elaborate funerary customs do appear in Chinese literature, the discovery of the tombs of both Liu Sheng and Tou Wan at Mancheng in 1968 provided the first complete jade suits. In addition to Tou Wan's shroud, a number of Western Han bronze vessels with gold inlay designs from the Mancheng tombs clearly demonstrate the technical perfection attained by contemporary metal artisans.

Other important Han pieces, the elegant and graceful bronze horses from an Eastern Han dynasty tomb at Wuwei, Kansu province, are masterpieces of controlled realism. The single charger that gallops forward with one hoof touching a flying swallow epitomizes the energy of Han dynasty art.

Tang dynasty artifacts in the exhibition include a number of gold and silver objects selected from the 1,023 pieces found in 1970 buried in two large earthen jars in the outskirts of modern Sian. The rich, foliate designs worked into the metal surfaces reveal the technical and artistic achievements of Tang craftsmen. Many of the smaller silver containers originally held minerals used for medicines.

Also from the environs of Sian are a group of items from the tomb of Princess Yungtai (A.D. 685-701). The small glazed and painted horse figurines are among the finest ever produced. Since examples of Tang paintings are extraordinarily rare, the copies of some sections of murals on the walls of Yungtai's imperial tomb, as well as the fine line drawing shown in rubbings of figures that decorate her stone sarcophagus, are of special importance.

Thomas Lawton
Assistant Director
Freer Gallery of Art

NEWS RELEASE

EXHIBITION

ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

ARCHAEOLOGICAL FINDS OF THE PEOPLE'S REPUBLIC OF CHINA

The Exhibition of Chinese art and archaeological artifacts from the People's Republic of China, seen in Europe and Canada during the past eighteen months, will come to the United States and be on view December 13th, 1974, to March 30th, 1975, at the National Gallery of Art, Washington, D.C.

The Exhibition also will be seen April 20th to June 8th, 1975, at the Nelson Gallery - Atkins Museum in Kansas City, Missouri. The objects will then be returned to Peking.

The some 380 ancient treasures include the now-famous Flying Horse of Kansu (1st century A.D.) and the jade and gold shroud of Princess Tou Wan (late 2nd century B.C.).

The traveling assemblage was selected from among the thousands of objects excavated in the People's Republic of China from 1949 to 1972. Included are bronzes, pottery, porcelains and textiles ranging from pre-history to the Yüan Dynasty ending in the late 14th century A.D.

The Exhibition will be one of the largest international art loans to come to the United States. Packed in specially constructed cases fitted with shock-absorbing material, the Exhibition weighs thirteen tons and will be brought to Washington from Canada. Curators from the People's Republic of China will accompany the Exhibition during its stay in the United States.

Arrangements with the People's Republic of China have been made in Peking by the United States Liaison Office in China. In the United States, preparations for the Exhibition are being handled by the staffs of the National Gallery of Art, and the Nelson Gallery - Atkins Museum with support from the staff of the Freer Gallery of Art and coordination with the Liaison Office of the People's Republic of China in the United States and the Department of State's Bureau of Educational and Cultural Affairs.

The visit of the Exhibition to the United States is a further development of the cultural exchanges envisaged by the Shanghai Communique of February, 1972. Preliminary agreement was worked out during Secretary Kissinger's fall 1973 visit to the People's Republic of China.

A grant toward the expenses of the Exhibition has been provided the National Gallery of Art by the International Business Machine Corporation. The National Endowment for the Humanities has provided a grant to the Nelson Gallery - Atkins Museum.

SELECTED BIBLIOGRAPHIES TO PREPARE THE LAYMAN TO VIEW
THE CHINESE ARCHAEOLOGY FINDINGS OF THE PEOPLE'S REPUBLIC OF CHINA

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Berkeley and Los Angeles, 1973 edition. Paperbound, about \$5.95.

Watson, William, China Before the Han Dynasty, Frederick A. Praeger,
New York, 1961. Hardbound only, \$8.50.

Watson, William, The Genius of China (Catalog to the London showing of
the exhibition), Times Newspapers, Ltd., London, 1973.

New Archaeological Finds in China, Foreign Languages Press, Peking, 1972.
Paperbound, about \$1.00.

LUNCHEON OPTIONS

Group Name _____ No. _____
Address _____
 Street City State
Date of Chinese Exhibition Tour _____
 Day Date Time

Lunches available in the Friends of Art Cafeteria on the North Mezzanine with a selection of homemade soup, sandwiches, salads, pastries and beverage. First-come first-served basis. Trays average up to \$2.00. Light refreshments will be served in this area throughout opening hours of the Gallery.

Box lunches will be served in the Rozzelle Court area, which is out of doors. This will be a simple but attractive box lunch consisting of three finger sandwiches, finger vegetables, chocolate brownie, potato chips and garnish at a cost of \$2.00 per box. Hot coffee, ice tea and lemonade will be offered at 25¢ per cup. This is also first-come first-served basis.

Please indicate which, if any of the above options you prefer and the number of people we may expect, and return form promptly.

Cafeteria _____ Rozzelle Court _____

Indication of one of the above options is not a reservation but is requested to give the Luncheon Committee some idea of volume.

Groups interested in luncheon in a reserved private area with a more elaborate menu, please contact Mrs. O'Brien by phone at (816) 561-4000

The Chinese Exhibition

The Exhibition of Archaeological Finds of the People's Republic of China

The William Rockhill Nelson Gallery-Atkins Museum of Fine Art

April 20th to June 8th, 1975

中華人民共和國出土文物展覽

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TRANSPARENCIES - CAT

U.S.	LONDON	TITLE
33	35	Painted pottery waisted jar. (Red pottery vase with contracted waist and black painted ornament of bands, reticulation and rosettes.)
51	41	Pottery basin painted with eight-point star design. (Deep pottery bowl with everted rim, decorated with eight-pointed stars in white on a light red ground.)
53	57	White pottery tripod kuei pitcher. (White pottery tripod jug k'uei.)
70	70	Bronze lei with animal-mask design. (Bronze ritual wine vase lei, with monster mask and tortoise.)
75	75	Bronze tripod li with luei dragon design. (Bronze ritual vessel li, with lobed body and ornament of k'uei dragons.)
83	86	Bronze tripod ting with the inscription "Fu-Chi". (Bronze four-legged ritual food vessel ting, inscribed Father chi.)
87	81	Owl-shaped bronze yu. (Bronze ritual wine bucket in the shape of addorsed owls.)
88	82	Bronze kuang with dragon design. (Bronze ritual wine mixer in the shape of a monster, kuang, decorated with a dragon.)
89	80	Bronze tsun with animal-mask design. (Bronze ritual wine tsun.)
91	79	Bronze rectangular ting with human-mask design. (Bronze four-legged ritual food vessel ting decorated with human faces.)
95	93	Bronze square yi marked "Jih Chi". (Bronze rectangular ritual vessel with lid fang yi, inscribed for jih chi.)
101	97	Bronze yu marked "Kung". (Bronze ritual wine bucket yu, inscribed by Kung.)
102	98	Bronze kuei decorated with stylized animal-mask design. (Bronze ritual food vessel kuei.)
116	111	Bronze tripod ting in the shape of a sacrificial animal. (Bronze ritual vessel in the shape of an animal, hsi ting, with a lid.)
117	100	Bronze rectangular hu with interlaced-dragon design. (Bronze ritual vase hu, decorated with serpents and tigers.)

TRANSPARENCIES - CAT (contd)

U.S.	LONDON	TITLE
119	135	Bronze knocker ornamented with interlaced-hydras and phoenix design. (Bronze monster mask and ring p'u shou.)
135	127	Bronze ornament with silver inlay. (Silver-inlaid bronze mount from a chariot.)
139	136 & 136A	Pottery figure of a squatting woman. (Pottery figure of a seated woman.)
146	155	Bronze Poshan censer supported by a human figure mounted on a beast. (Bronze censer in the shape of a cosmic mountain, po-shan-lu, held up by a man seated on a monster.)
147	139B, 139C, 139D	Jade Suit sewn with gold thread, shroud for Tou Wan, wife of Prince Ching of Chungshan. (Jade funeral suit of the princess Tou Wan, wife of the prince Liu Sheng enfeoffed at Chung-shan.)
164, 165	150, 151	Bronze leopards inlaid with gold. (2 pieces) (Two parcel-gilt bronze figures of leopards inlaid with silver and garnets.)
166, 167	152, 153	Bronze feet of vessel in the shape of bears and birds. (2 pieces) (Two feet from a bronze vessel representing bears rearing over birds.)
171	177	Bronze mandarin duck. (Bronze duck with snakes.)
172	176-176B-176C-176D	Bronze cowrie-container decorated with a weaving scene on its lid. (Bronze cowrie container decorated with peacocks and human figures in the round.)
174	205	Bronze ornament in the form of a boar struggling with two tigers. (Bronze figures of two tigers and a boar in combat.)
200	172	Painted pottery horseman. (Pottery figure of horse and rider.)
201	168	Bronze fang (square wine vessel) inlaid with gold in hydras design. (Bronze vase of square section, fang, with gold-inlaid ornament.)
202	174	Silver-inlaid bronze tsun (wine vessel) in the form of a sacrificial animal. (Bronze vessel in the shape of an unreal animal, hsi tsun.)

TRANSPARENCIES - CAT (contd)

U.S.	LONDON	TITLE
218	222-222E-222G	Bronze galloping horse. (Bronze figure of a flying horse standing by one leg on a swallow.)
219-220	206-207	Bronze horses. (2 pieces) (Bronze figures of pawing and neighing horses.)
228-231	215-219	Bronze yao chariot, (a chariot, a horse and two figurines). (Bronze models of horse carriages, drivers and attendants.)
236	235	Celadon jar crowned with miniature buildings and human figures. (Green-glazed stoneware vase crowned with human figures and buildings in two tiers, proto-Yueh ware.)
246	243	Stone image of Sakyamuni in the act of preaching. (Stele of white marble representing the Buddha Sakyamuni seated under sala trees between disciples and Bodhisattvas.)
264	263	White procelain figure of a warrior. (Figure of tomb guardian in stoneware with creamy white and dark blue glaze.)
273	262	White procelain figure of an attendant, partly in black glaze. (Figure of tomb guardian in stoneware with creamy white and dark blue glaze.)
274	306	Octagonal gold cup decorated with human figures. (Silver-gilt cup on a pedestal, the sides in eight facets each framing a human figure.)
277	309	Silver winged-cup with gilt floral design. (Winged cup yu shang, of parcel-gilt silver, decorated with traced peony scrolls inside and outside.)
280	305A-305B	Gold bowl with embossed lotus-petal design. (Gold pedestal bowl with repousse petals forming the sides, and traced ornament of deer, birds and flowers.)
300-302	273-275	Painted pottery horseman. Painted pottery mounted hunter. (Painted pottery figures of horsemen from the tomb of the princess Yung T'ai.)
301	274	Painted pottery horseman. (Painted pottery figures of horsemen from the tomb of the princess Yung T'ai.)
313	296	Three-colored pottery horse and groom. (Pottery horse with his attendant covered with three-colour glaze.) NOTE: transparency of attendant only
315	300	Three-colored pottery figurines of a woman. (Pottery figure of lady with three colour glaze.)

TRANSPARENCIES - CAT (contd)

U.S.	LONDON	TITLE
316-317	297-298	Three-colored pottery warrior. Three-colored pottery tomb-guardian. (Pottery figures of tomb guardians covered with three coloured glaze.)
320	287	Covered pot of three-colored pottery. (Subspherical pottery vase with splayed foot and lid, covered with three-colour glaze.)
321	288	White porcelain spittoon. (White glazed procellaneous spittoon.)
322	289	High-stemmed porcelain bowl with applied floral decoration. (White procellaneous bowl on a high spreading foot, clear-glazed with applied medallions.)
342	336	Tripod censer, Lungchuan ware. (Celadon tripod vessel ting.)
346	337	Tripod censer, Yaochow ware. (Celadon tripod vessel ting.)
359-360-361	359-360-361	Pottery actors and dancers. (3 pieces) (Three pottery figures of actors in character.)
364	364	Blue-and-white covered jar with floral design. (White porcelain vase and cover with underglaze decoration of leaf sprays and floral motifs in various panels.)
368	368	Porcelain jar decorated with two phoenixes in black on white ground. (Stoneware jar with design in black of two phoenixes, Tz'u-chou ware.)
369	369	Blue-and-white covered pot decorated with white dragon design. (Eight-faceted porcelain vase of mei-p'ing shape, with a lid, decorated in underglaze blue with dragons in waves.)

The Chinese Exhibition

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51	41	Pottery basin painted with eight-point star design. (Deep pottery bowl with everted rim, decorated with eight-pointed stars in white on a light red ground.)
53	57	White Pottery tripod kuei pitcher. (White pottery tripod jug k'uei.)
70	70	Bronze lei with animal-mask design. (Bronze ritual wine vase lei, with monster mask and tortoise.)
71	71	Bronze tripod chia with animal-mask design. (Bronze ritual tripod vessel chia with monster mask.)
72	72	Bronze tripod ting with animal-mask design. (Bronze ritual tripod vessel ting with monster mask.)
73	73	Bronze pan with kuei dragon design. (Bronze ritual basin p'an with monster mask.)
75	75	Bronze tripod li with luei dragon design. (Bronze ritual vessel li, with lobed body and ornament of k'uei dragons.)
79	77	Pottery yen. (Pottery steamer hsien, with corded surface.)
83	86	Bronze tripod ting with the inscription "Fu-Chi". (Bronze four-legged ritual food vessel ting, inscribed Father chi.)
87	81	Owl-shaped bronze yu. (Bronze ritual wine bucket in the shape of addorsed owls.)
88	82	Bronze kuang with dragon design. (Bronze ritual wine mixer in the shape of a monster, kuang, decorated with a dragon.)
89	80	Bronze tsun with animal-mask design. (Bronze ritual wine tsun.)
91	79	Bronze rectangular ting with human-mask design. (Bronze four-legged ritual food vessel ting decorated with human faces.)

PHOTOGRAPHS, BLACK & WHITE (contd)

U.S.	LONDON	TITLE
93	90	Bronze Kuang marked "Jih Chi". (Bronze ritual wine mixer kuang, in the shape of a monster, inscribed jih chi.)
95	93	Bronze square yi marked "Jih Chi". (Bronze rectangular ritual vessel with lid fang yi, inscribed for jih chi.)
96	91	Bronze ho with bird-shaped lid. (Bronze ritual wine pourer ho.)
97	94	Bronze hu marked "Chi Fu". (Bronze ritual wine vessel hu, inscribed for chi-fu.)
98	95	Bronze lei with kuei dragon design. (Bronze ritual wine vessel lei, with decoration of k'uei dragons.)
101	97	Bronze yu marked "Kung". (Bronze ritual wine bucket yu, inscribed by Kung.)
102	98	Bronze Kuei decorated with stylized animal-mask design. (Bronze ritual food vessel kuei.)
116	111	Bronze tripod ting in the shape of a sacrificial animal. (Bronze ritual vessel in the shape of an animal, hsi ting, with a lid.)
117	100	Bronze rectangular hu with interlaced-dragon design. (Bronze ritual vase hu, decorated with serpents and tigers.)
119	135	Bronze knocker ornamented with interlaced-hydras and phoenix design. (Bronze monster mask and ring p'u shou.)
122	134	Semi-circular tile-end with animal-mask design. (Pottery tile.)
125-126	128	Dragon-shaped jade ornaments. (2 pieces) (Jade pendants cut in open work in the shape of symetrically paired dragons.)
135	127	Bronze ornament with silver inlay. (Silver-inlaid bronze mount from a chariot.)
139	136-136A	Pottery figure of a squatting woman. (Pottery figure of a seated woman.)

PHOTOGRAPHS, BLACK & WHITE (contd)

U.S.	LONDON	TITLE
141	167	Bronze hu (wine vessel) with gold and silver inlay of bird script. (Bronze vase hu, inlaid in gold and silver with scrolled designs and characters of the decorative bird script, found in 1968 in the tomb of the prince Liu Sheng at Man-ch'eng, Hopei.)
143	164A-164B	Bronze lamp in the form of a ram. (Bronze lamp in the shape of a seated ram, found in 1968 in the tomb of the prince Liu Sheng at Man-ch'eng, Hopei.)
146	155	Bronze Poshan censer supported by a human figure mounted on a beast. (Bronze censer in the shape of a cosmic mountain, po-shan-lu, held up by a man seated on a monster.)
147	139B-139C 139D	Jade Suit sewn with gold thread, shroud for Tou Wan, wife of Prince Ching of Chungshan. (Jade funeral suit of the princess Tou Wan, wife of the prince Liu Sheng enfeoffed at Chung-shan.)
164-165	150-151	Bronze leopards inlaid with gold. (2 pieces) (Two parcel-gilt bronze figures of leopards inlaid with silver and garnets.)
166-167	152-153	Bronze feet of vessel in the shape of bears and birds. (2 pieces) (Two feet from a bronze vessel representing bears rearing over birds.)
171	177	Bronze mandarin duck. (Bronze duck with snakes.)
172	176-176B 176C-176D	Bronze cowrie-container decorated with a weaving scene on its lid. (Bronze cowrie container decorated with peacocks and human figures in the round.)
174	205	Bronze ornament in the form of a boar struggling with two tigers. (Bronze figures of two tigers and a boar in combat.)
200	172	Painted pottery horseman. (Pottery figure of horse and rider.)
201	168	Bronze fang (square wine vessel) inlaid with gold in hydras design. (Bronze vase of square section, fang, with gold-inlaid ornament.)

PHOTOGRAPHS, BLACK & WHITE (contd)

U.S.	LONDON	TITLE
202	174	Silver-inlaid bronze tsun (wine vessel) in the form of a sacrificial animal. (Bronze vessel in the shape of an unreal animal, hsi tsun.)
208	225	Painted wooden unicorn. (Wooden carving of a unicorn charging.)
218	222-222E 222G	Bronze galloping horse. (Bronze figure of a flying horse standing by one leg on a swallow.)
219-220	206-207	Bronze horses. (2 pieces) (Bronze figures of pawing and neighing horses.)
228-231	215-219	Bronze yao chariot, (a chariot, a horse and two figurines). (Bronze models of horse carriages, drivers and attendants.)
236	235	Celadon jar crowned with miniature buildings and human figures. (Green-glazed stoneware vase crowned with human figures and buildings in two tiers, proto-Yueh ware.)
246	243	Stone image of Sakyamuni in the act of preaching (Stele of white marble representing the Buddha Sakyamuni seated under sala trees between disciples and Bodhisattvas.)
251	250	Yellow damask with lozenge pattern. (Fragment of yellow silk twill with lozenge pattern.)
252	251	Brocade with tree pattern. (Fragment of five-coloured silk damask with stylized trees.)
257	256	Yellow gauze with design of confronting birds, dyed by the wax-resist technique (batik). (Fragment of yellow silk gauze with lighter-coloured ornament of birds and floral sprays dyed by wax-resist.)
264	263	White procelain figure of a warrior. (Figure of tomb guardian in stoneware with creamy white and dark blue glaze.)
273	262	White procelain figure of an attendant, partly in black glaze. (Figure of tomb guardian in stoneware with creamy white and dark blue glaze.)
274	306	Octagonal gold cup decorated with human figures. (Silver-gilt cup on a pedestal, the sides in eight facets each framing a human figure.)

PHOTOGRAPHS, BLACK & WHITE (contd)

U.S.	LONDON	TITLE
277	309	Silver winged-cup with gilt floral design. (Winged cup yu shang, of parcel-gilt silver, decorated with traced peony scrolls inside and outside.)
280	305A-305B	Gold bowl with embossed lotus-petal design. (Gold pedestal bowl with repousse petals forming the sides, and traced ornament of deer, birds and flowers.)
299	281	Three-colored pottery mounted hunter. (Pottery figure of mounted huntsman with green and brown glaze, from the tomb of the princess Yung T'ai.)
300-302	273-275	Painted pottery horseman. Painted pottery mounted hunter. (Painted pottery figures of horsemen from the tomb of the princess Yung T'ai.)
301	274	Painted pottery horseman. Painted pottery figures of horsemen from the tomb of the princess Yung T'ai.)
312-313	295-296	Three-colored pottery horse and groom. (2 pieces) (Pottery horse with his attendant covered with three-colour glaze.)
313	296	Three-colored pottery horse and groom. (Pottery horse with his attendant covered with three-colour glaze.) NOTE: attendant only
315	300	Three-colored pottery figurines of a woman. (Pottery figure of lady with three colour glaze.)
316-317	297-298	Three-colored pottery warrior. Three-colored pottery tomb-guardian. (Pottery figures of tomb guardians covered with three coloured glaze.)
320	287	Covered pot of three-colored pottery. (Subspherical pottery vase with splayed foot and lid, covered with three-colour glaze.)
321	288	White procelain spittoon. (White glazed procellaneous spittoon.)
322	289	High-stemmed procelain bowl with applied floral decoration. (White procellaneous bowl on a high spreading foot, clear-glazed with applied medallions.)
342	336	Tripod censer, Lungchuan ware. (Celadon tripod vessel ting.)
343	345	Ying-ching wine pot with warmer. (Porcelain ewer and bowl for warming wine, glazed light-blue, ch'ing-pai ware.)

PHOTOGRAPHS, BLACK & WHITE (contd)

U.S.	LONDON	TITLE
346	337	Tripod censer, Yaochow ware. (Celadon tripod vessel ting.)
359-360 361	359-360- 361	Pottery actors and dancers. (3 pieces) (Three pottery figures of actors in character.)
363	363	Openwork censer of three-colored glazed pottery. (Censer of coloured openwork earthenware with dragon and mountain over a tripod vessel.)
364	364	Blue-and-white covered jar with floral design. (White porcelain vase and cover with underglaze decoration of leaf sprays and floral motifs in various panels.)
368	368	Porcelain jar decorated with two phoenixes in black on white ground. (Stoneware jar with design in black of two phoenixes, Tz'u-chou ware.)
369	369	Blue-and-white covered pot decorated with white dragon design. (Eight-faceted porcelain vase of mei-p'ing shape, with a lid, decorated in underglaze blue with dragons in waves.)